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Kookboeken en koorboeken. Techniek en productie van boekvervluchting in koorboeken van het klooster Monte Oliveto Maggiore. Technische bronnen, archiefdocumenten, materieel onderzoek.

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SUMMARY.

Recipe Books

In the Biblioteca Comunale two manuscripts, containing recipes and instructions for manuscript illumination have been studied. One manuscript text with the title *Ricepte daffare più colori* (Siena, Biblioteca Comunale, Ms I.II.19.) was signed, localized and dated by the writer. It had been written from the 13th of April to the 18th of June 1462 by Ambruogio di Ser Pietro from Siena, in the castle of Chiusure.

The other manuscript (Siena, Biblioteca Comunale, Ms L.XI.41) also containing recipes for the craft of book illumination, had been written by a Carthusian monk Bartolomeo from Siena. This second collection of recipes could not with certainty be dated, but must stem from the mid-15th century. There is some evidence to suggest its having been written in Siennese territory. Although the texts of the recipes are so clear and accurate that the instructions can still be followed today, the two manuscripts have only rarely been mentioned in the literature.

In this study both manuscripts are published. In the left-hand side my transcript of the original Italian has been printed. On the right-hand side is my translation of the texts in Dutch. The purpose of this is to clarify the technical meaning of the texts and their relations, rather than to stress any philological peculiarities. Giving the texts in transcript not just allows inspection of my translation, but especially facilitates the search for similarities with the contents of other such treatises. The extensive annotations serve both to express affinities with other related sources and to comment on the technical meaning of the recipes.

For comparison a large number of different technical sources have been consulted, giving the opportunity to better understand materials and working methods described in the two Siennese treatises. These sources did not only comprise such well known and published texts like Abraham ben Judah ibn Hayyim's *Livro de como se fasen as côres*, the Neapolitan manuscript *De Arte Illuminandi* or the Bolognese treatise *Segreti per colori*. Even more important were a large number of mediaeval hitherto unpublished technical sources. These manuscript treatises, found in libraries in Florence, Modena, Rome, Oxford gave the opportunity to see whether prescriptions in the Siennese manuscripts were exceptional or common for that particular period and place. Many recipes have thus been found that could directly be related to the manuscripts that were the primary object of this study. Understanding the two Siennese manuscripts with the help of these other recipe texts made

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it possible to point at various relations and to place the two within the larger scriptorial tradition that exists in the transmission of technical knowledge. Study of the two Siena manuscripts showed so many relations with other such sources, that the existence of a separate group of technical treatises, distinctly different from the more widely known traditions like those of Eraclius, the *Compositiones*, or the *Mappae Clavicula*, can be surmised. Of such a group of illuminators manuscripts the two Siena texts would be the nucleus. For this reason they may prove instruments of exceptional usefulness in the study of the history of art-technology.

Choral books.

Ambruogio di Ser Pietro's *Ricepte* may also prove an instrument for the technical study of a particular group of book illuminations. The *Ricepte* were written in the castle of Chiusure, which at that time was in the possession of the monastery Monte Oliveto Maggiore. Ambruogio lived in this convent area and worked for the Olivetan community, that had just started an ambitious project for the production of a series of illuminated choral books. Choral books were used in convents to sing the daily prayers. In these liturgical books, illumination played an important role. Illumination not only served to embellish the book, but also to structure the texts. Miniatures visualised the tenor of important parts of the text and marked places where new moments in the series of prayers commenced. The beginning of many Hours were indicated by historiated initials in which the subjects of the psalm or antiphon was represented. For the embellishment of these choral books the most important illuminators were hired. The beautiful choral books, consisting of graduals, antiphonaries and psalter, of Monte Oliveto Maggiore are now in the Museo della Cattedrale in Chiusi. The books and the miniatures in them have been subject of only a few art historical publications. However, in this study, the stilistical diversity, development and the chronology of the production has been reconstructed on the base of archive documents. Most of these archive documents, in Monte Oliveto Maggiore and in the Sienese state archives, have hitherto not been published. My transcript of the relevant documents has been printed in Appendix I.

These documents made it possible to reconstruct the pattern of expenditure to some extent. They show when illuminators got their commissions and sometimes how much they were paid for their work. Sometimes even the miniatures were specified in the documents. Documents allowed in some cases to confirm previous attributions. Sometimes attributions could not be sustained by documents, or in the light of developments indicated by these sources, attributions seemed doubtful.

Separate phases in the production of the choral books could be distinguished. The first illuminations were done in a rather old-fashioned 'Gothic'

style, common to the Sienese tradition. A good example of this style is given by the illuminations Sano di Pietro made in the books of the psalter. This first period took almost seven years, i.e. from the first commission to Alessandro da Sesto in May 1456 to the payment of certain miniatures to Sano di Pietro in 1463. In 1463 the major part of the enterprise, 19 of the 22 choral books still had to be done. From 1463 to 1467 no significant work on the books was done. Work only really commenced after the introduction in Sienese territory of illuminators from Northern Italy: Liberale da Verona, Venturino Mercati, and Gerolamo da Cremona. There is some evidence to suggest that they had been sent for by the Olivetan congregation. In striking contrast to the illuminators of the first period these artists introduced a very modern style. They initiated in Siena the transition from the Gothic to the Renaissance style. Aspects of production and general stylistic developments of the Monte Oliveto books have been compared with those of the remaining other series of 15th century choral books in Sienese territory like those of the convents of Lecceto and the Osservanza, and the books of the Duomo in Siena and Pienza. This allows a better understanding of the significance of the Olivetan book production for Sienese illumination.

Scientific examination.

With the use of scientific methods of examination most of the Olivetan choral books have been studied. Minute samples taken from some of the illuminations of the choral books have been compared with modern standard samples that were prepared by the author according to recipes from Ambruo-gio's *Ricette*. The samples also were compared with materials, not being described in the recipe book, of which the use in manuscript illumination seemed likely. Due to the very specific nature of mediaeval manuscript illumination, scientific examination of miniatures is distinctly different from the examination of other works of art. The materials that were used in illuminations and the average size of samples taken from them (if they are to be taken at all), cause very specific limitations and in many cases require the use of special analytical techniques. Analysis has been done on very small samples to identify pigments, organic colorants and binding media. To accomplish the analysis a variety of analytical techniques has been used.

For the identification of inorganic pigments, light microscopy, microchemical tests, a combination of scanning electron microscopy (SEM) and energy dispersive analysis of X-rays (EDS), and in a few cases X-ray diffraction (XRD) were used.

Natural organic colorants were identified by the use of solution absorption spectrometry and by three-dimensional fluorescence spectrometry. In the examination of works of art, this last mentioned technique has been applied for the first time by the author. Fluorescence spectrometry made it possible

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to identify natural organic dyestuffs in extremely small samples.

Binding media were identified by thin layer chromatography and by fluorescence spectrometry. In some cases fluorescence measurements could be taken from the same sample identifying both natural organic colorant and binding medium.

Scientific analysis showed a correspondence between illuminations of the choral books and the contents of the recipe books.

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